

12 ANGRY JURORS
Audition Information

AUDITIONS: Monday, September 26, 3:30 PM

CALL BACKS: Wednesday, September 28, 3:15 PM (if needed)

Auditions are open to any CYHS student.

AUDITION MATERIAL

Materials are attached. All students auditioning should prepare ONE of the three monologues (your choice) and be prepared to read for all of the three sides (all roles).

Auditions will be in two parts:

Part 1 - Monologues

Part 2 - Sides

PRODUCTIONS SCHEDULE

Rehearsals will be held Mondays through Thursdays after school in the Black Box Theater.

10/3 - 11/3: rehearsals will be 3:15-5:00 (will be able to utilize the 5:00 activity bus)

11/7 - 11/15: rehearsals will be 3:15-5:45 (will need transportation)

11/16, 11/17, 11/18: Show, 7:00 PM

EXPECTATIONS

If cast, you are expected to attend all rehearsals. Unavoidable conflicts must be cleared with Mr. Hodge at least two days in advance. No cast members may have a conflict with any rehearsal from 11/7-11/15.

If cast, you must be available for all three performances.

If cast, you agree to learn your lines and blocking and to be off book on the requested dates.

TECH

There will be a need for a small tech crew to include lights, sound, set construction, costumes, and props. Please contact Mr. Martini (jmartini@cysd.k12.pa.us) if you are interested in signing up for tech crew for this production.

AGREEMENT

Please return the attached Agreement form at the audition on the 26th.

12 Angry Jurors Audition Sides

Round #1: Prepare **ONE** monologue for the audition. Everyone will perform their audition monologue first. It does not necessarily need to be memorized, but it certainly doesn't hurt!

Round #2: We will then move into the sides. We will mix and match you all together to read through Sides #1-3.

FIVE. In my backyard. On my stoop. In the vacant lot across the street. Too many of them. Switch knives came with the neighborhood where I lived. Funny that I didn't think of it before. I guess you try to forget those things. [*Flicks knife open.*] Anyone who's ever used a switch knife would never have stabbed downward. You don't handle a switch knife that way. You use it underhanded. [*Beat*] I suppose it's conceivable that he could have made the wound, but it's not likely, not if he'd ever had any experience with switch knives, and we know that the kid had a lot of experience with switch knives.

EIGHT To murder someone must take a great emotion, great hatred. [*Moves over to left of FOREMAN.*] And at that moment he would handle the knife as best he could, and a trained knife-fighter would handle it as he had been trained, underhand. . . [*Makes underhanded motion.*] A man who had not been trained would go overhand. . . [*Makes overhanded motion.*] But the kid is being very smart. Everyone knows that he is an experienced knife-fighter- so he is smart enough at that moment to make the wound that an amateur would make. That man is a smart man. Smart enough to wipe the fingerprints away, perhaps even smart enough to wait until an el train was going by in order to cover the noise. Now, is the kid smart, or is he dumb?

TEN [to EIGHT] I don't mind telling you this, mister. We don't owe the kid a thing. He got a fair trial, didn't he? You know what that trial cost? He's lucky he got it. Look, we're all grown-ups here. You're not going to tell us that we're supposed to believe him, knowing what he is. I've lived among 'em all my life. You can't believe a word they say. You know that.

ELEVEN (*English is 11's second language*) Nor do I. We have a responsibility. This is a remarkable thing about democracy. That we are-what is the word? . . . ah, notified! That we are notified by mail to come down to this place-and decide on the guilt or inno-cence of a man; of a man we have not known before. We have nothing to gain or lose by our verdict. This is one of the reasons why we are strong. We should not make it a personal thing.

NINE [*deep in thought*] It's just that I looked at him for a very long time. The seam of his jacket was split under his arm. Did you notice that? He was a very old man with a torn jacket, and he carried two canes. I think I know him better than anyone here. This is a quiet, frightened, insignificant man who has been nothing all his life-who has never had recognition-his name in the newspapers. Nobody knows him after seventy-five years. This is a very sad thing. A man like this needs to be recognized-to be questioned, and listened to, and quoted just once. This is very important.

SIDE #1

EIGHT. Maybe he did go to the movies-maybe he didn't. And-he may have lied. [To TEN.] Do you think he lied?

TEN [violently]. Now that's a stupid question. Sure, he lied!

EIGHT [to FOUR] Do you?

FOUR. You don't have to ask me that. You know my answer. He lied.

EIGHT [to FIVE]. Do you think he lied? [FIVE can't answer immediately. He looks around nervously.]

FIVE. I- I don't know.

SEVEN. Now wait a second. What are you-the guy's lawyer? Listen-there are still eleven of us who think he's guilty. You're alone. What do you think you're going to accomplish? If you want to be stubborn and hang this jury he'll be tried again, and found guilty sure as he's born.

EIGHT. You're probably right.

SEVEN. So what are you going to do about it? We can be here all night.

NINE. It's only one night. A man may die.

SIDE #2

THREE. You're right. It's the kids. The way they are-you know? They don't listen. [Bitterly.] I've got a kid. When he was eight years old he ran away from a fight. I saw him. I was so ashamed. I told him right out, "I'm gonna make a man out of you or I'm gonna bust you up into little pieces trying." When he was fifteen he hit me in the face. He's big, you know? I haven't seen him in three years. Rotten kid! I hate tough kids! You work your heart out. . . [Pauses.] All right. Let's get on with it. . . [Gets up and goes to window, very embarrassed.]

FOUR. We're missing the point here. This boy- let's say he's a product of a filthy neighborhood and a broken home. We can't help that. We're not here to go into the reasons why slums are breeding grounds for criminals; they are. I know it. So do you. The children who come out of slum back- grounds are potential menaces to society.

TEN. You said it there. I don't want any part of them, believe me. [There is a dead silence for a moment, and then FIVE speaks haltingly.]

FIVE. I've lived in a slum all my life. . . .

TEN. Now wait a second!

FIVE. I used to play in a backyard that was filled with garbage. Maybe it still smells on me.

FOREMAN. Now, let's be reasonable. There's nothing personal- -

FIVE [rising, slamming his hand down on table]. There is something personal! [Then he catches himself, and, seeing EVERYONE looking at him, sits down, fists clenched.]

THREE [turning from window]. Come on, now. He didn't mean you, feller. Let's not be so sensitive.

SIDE #3

FIVE. I'd like to change my vote to not guilty.

FOREMAN. Are you sure?

FIVE. Yes. I'm sure.

FOREMAN. The vote is nine to three in favor of guilty.

FOUR [to FIVE]. I'd like to know why you've changed your vote.

FIVE. I think there's a doubt.

THREE [turning abruptly from window, snarling]. Where? What is the doubt?

FIVE. There's the knife. . . .

SEVEN [slamming his hand down on table]. Oh, fine!

TEN. He--[Motioning at EIGHT.]-he talked you into believing a fairy tale.

FOUR Go on. Give us the reasons.

FIVE. The old man, too. Maybe he didn't lie, but then just maybe he did. Maybe the old man doesn't like the kid.

SEVEN. Well, if that isn't the end.

FIVE. I believe that there is reasonable doubt. [Sits again.]

SEVEN. What are you basing it on? Stories that this guy [Indicates EIGHT.]-made up! He ought to write for Amazing Detective Monthly. He'd make a fortune. Listen, the kid had a lawyer, didn't he? Why didn't his lawyer bring up all these points?

FIVE. Lawyers can't think of everything.

SEVEN. Oh, brother! [To EIGHT.] You sit in here and pull stories out of thin air. Now we're supposed to believe that the old man didn't get out of bed, run to the door and see the kid beat it downstairs fifteen seconds after the killing.



CENTRAL YORK PERFORMING ARTS

CENTRAL YORK PERFORMING ARTS PRODUCTION PARTICIPATION CONTRACT

12 ANGRY JURORS - NOVEMBER 16, 17, & 18, 2022

Student Name: _____ Grade: _____

Student Email: _____ Student Cell #: _____

Parent/Guardian: _____

Parent/Guardian Cell Phone: _____

Parent Email: _____

IF CAST FOR "12 ANGRY JURORS" I UNDER STAND I:

1. Am expected to attend and be prompt for all rehearsals or sessions that I am called for *unless previously excused by a director*.
2. Am expected to devote the amount of time required for this type of production without jeopardizing my academic work.
3. Am expected to devote time and effort to promote the show and sell sponsorships, ads, and tickets.
4. may be asked to supply certain parts of my costume(s).
5. Must abide by the decision of the director(s), including *altering my appearance to fit a character (ie – haircut)*
6. *Realize that there may be some expense involved, and I will have to provide or purchase my own specified footwear and make-up - as specified by the director(s)*
7. Will treat the set and costumes with respect and care.
8. Must attend the full **MANDATORY** (cannot be excused from) rehearsals scheduled from Nov. 7 on - meaning no appointments, lessons, classes, etc., from 11/7-11/15
9. Must attend ALL Calls (rehearsals/sessions) as indicated in Virtual Callboard.
10. Must be as flexible as possible with changes to the Call schedule due to bad weather, etc.
11. Must be aware of and responsive to all show communications

I understand that being involved in this production obligates me to all the terms above, and I realize this imposes upon me a personal responsibility to fulfill these conditions.

I understand the academic requirements and other expectations of being involved with the program. I must remain academically eligible to participate.

I understand that a successful play experience requires the combined efforts of many people. This means I am expected to be a responsible member of the full cast as outlined above, but also a responsible young person. I understand that my being late and disrupting rehearsals may force rehearsals to run past the scheduled time, thereby disrupting everyone else.

I further realize that an undertaking such as this requires much time, effort, and dedication. My contribution will be a positive one and I will do (within reason) what is necessary towards the success of the production.

Student Signature: _____ Date: _____

Parent/Guardian Signature: _____

THIS FORM IS TO BE SUBMITTED BY September 26 (it may be turned in at or before auditions)